

Progressive Studies

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Etude.

F. CHOPIN, Op. 25, No. 4.

Agitato. (♩ = 160)

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

p *legato* *staccato* *pp* *f*

S 122-3

2

Measures 21-24. Treble and bass staves. Measure numbers 21, 22, 23, 24 are indicated. Dynamics include *p cresc.*. Fingerings and articulation marks are present.

Measures 25-28. Treble and bass staves. Measure numbers 25, 26, 27, 28 are indicated. Dynamics include *f*. Fingerings and articulation marks are present.

Measures 29-32. Treble and bass staves. Measure numbers 29, 30, 31, 32 are indicated. Dynamics include *pp poco riten.*. Fingerings and articulation marks are present.

Measures 33-36. Treble and bass staves. Measure numbers 33, 34, 35, 36 are indicated. Dynamics include *f* and *p*. The tempo marking *a tempo* is present. Fingerings and articulation marks are present.

Measures 37-41. Treble and bass staves. Measure numbers 37, 38, 39, 40, 41 are indicated. Dynamics include *p*. Fingerings and articulation marks are present.

42 43 44 45 46

47 *p* 48 49 50 51

52 53 54 *p* 55 *pp* *legato il canto*

56 57 58 59 *p* *pp*

60 61 62 63 64 65 *p* *dim.* *rall.* *Lento.*

ANNOTATION.

STUDY IN G FLAT MAJOR, Op. 25, No. 9. CHOPIN.

This is another study on the black keys, and is very commonly known as the "Butterfly Study," presumably on account of the fluttering figure that forms the motive of the piece. The performance of this study requires a light, graceful touch. Particular attention should be paid to the dynamic shading. The left hand part must move along with rhythmical precision, but should not detract attention from the figures for the right hand.

Where the pedal is used, it should not be continued beyond the third sixteenth of each figure. This study will contribute to the cultivation of a light wrist. We give a few exercises which may be used in connection with this study, first taking up the right hand part. Begin by playing the upper row of notes, omitting the thumb notes of the right hand part, but retain the same fingering which would be used when playing the completed passage. Next, play the thumb notes by themselves.

Another device for practicing this study would be to hold the note played with the fourth finger wherever possible, and where it does not make a bad effect harmonically while playing the other notes of the groups. The study may also be practiced by breaking the right hand part into single notes, thus producing broken octaves, and the breaking could be done both upward and downward.

The left hand part requires the elastic wrist movement, which is prescribed for the A minor study, Op. 25, No. 4, and this part should be practiced also applying the devices for skips. It will be found good practice to transpose this study into the key of G major, and it should be practiced in this key with the same devices we have already explained for the original study.

In the Godowsky arrangements, this study has been transcribed for the left hand with a freely composed right hand part. It has also been combined by him with the other black key study, Op. 10, No. 5. In this combination, some very ingenious transformations of the motive figures of this present study have been used. For instance, a little canon has been developed out of it in one place.

Recitation.

1. Explain several methods of practicing the first quarter of the right hand part of measure 42.
Ans.
2. What kind of touch is required for the performance of this study? Answer as fully as you can.
Ans.
3. Under what name is this study known?
Ans.
4. Look through the marks of expression indicating the dynamic shading of this piece, and explain a general plan covering its interpretation as a whole.
Ans.
5. How would you practice the material in measures 46 and 47, left hand part?
Ans.

For Teacher's Record

Class No. _____

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